

Encyclopaedia of Forgotten Things

Catalogue of the Twenty-second Faculty of Arts & Design Staff Art Exhibition Belconnen Arts Centre, 22 July–14 August 2016 Editors: Jordan Williams, Katie Hayne and Jen Webb

Cover image: Mama's Apron (detail) by Urša Komac

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ENCYCLOPAEDIA OF FORGOTTEN THINGS

In the year of Belconnen's 50th anniversary, members of the University of Canberra's Faculty of Arts & Design present an exhibition that reflects on Belconnen's past in the light of the present and the imagined future. The notion of 'forgotten things' references the ways in which creative practice can recover elements of the past, and reconsider them in the light of the present. The notion of the encyclopaedia references conceptual frameworks and groupings, and gestures toward the contingency and fragility of facts and meanings. The exhibition explores these concepts in a range of media: artist books, video and sound art, works on paper, and both sculptural and interactive media.

About the Exhibition

This exhibition has been developed by the Centre for Creative and Cultural Research in the Faculty of Arts & Design. It is one of the Centre's aims to encourage and develop creative practice in research. In the exhibition submission process, therefore, each artist was required to write both an artist statement and a research statement. These are included in this catalogue to provide a framework for understanding the dual identity of their works: as the product of both creative and research practice.

The 22nd University of Canberra Faculty of Arts & Design Staff Exhibition.

Belconnen Arts Centre, 22 July—14 August 2016.

Stephen Barrass

Nino Bellantonio

Susan Boden

Adam Dickerson & Monica Carroll

Louise Curham

Dianne Firth

Caroline Fisher

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Ross Gibson

Katie Hayne

Paul Hetherington & Jordan Williams

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Urša Komac

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Paul Munden & Jen Webb

Angelina Russo

Shane Strange

Jen Webb, Andrew Melrose & Paul Hetherington

Short biographies

References

Stephen Barrass

Diorama of a car dumped on Mt Ainslie

3D printed diorama and photo collage; 2016 20 x 12 x 3 cm

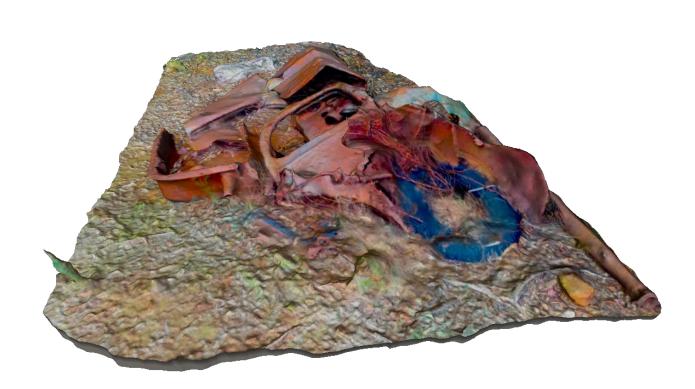
Artist statement

For years I've been walking past a dumped car slowly rusting in the bush beside a path on Mt. Ainslie. There was a door, fuel tank, back seat, drive shaft and a tyre among other parts. I sometimes wondered how long it had been there, and why it had been dumped in this out of the way spot away from any road. Then last summer the bush around it was cleared, presumably to reduce fire hazard. This gave me the opportunity to get closer and to photograph it on my mobile phone. It also gave kids the opportunity to play with the pieces and scatter them around, and it was not long before the pile of junk began to disintegrate.

This 3D printed diorama, constructed from those photos, is all that is left of that dumped car now.

Research statement

3D laser scanners allow large sites to be documented with high levels of spatial accuracy. For example a laser scanner was used by researchers at UC to capture a model of the Yankee Hat Aboriginal rock art site in Namadgi National Park. The CSIRO have developed a hand held laser scanner that has been used to capture cultural heritage sites. Image-based techniques for 3D scanning have also been developed that provide a much more accessible, albeit much lower quality, way to scan 3D objects with a camera, for example the Autodesk 123DCatch App for mobile phones has fostered a community of practice around 3D scanning. In this project I am exploring whether this App may also be used to scan cultural heritage sites, in a manner similar to the high-end laser systems. This experiment also explores the presentation of the site as a diorama 3D printed in coloured plastic. The results provide insights into the spatial resolution of the photo capture system, and the limits in the size and colour reproduction of the 3D printing system. The upload of the model to an online 3D printing site also provides a platform for sharing and distribution of the diorama. 4



Nino Bellantonio

Grass; Grass and Rust; Fire; & Dawn

Collage with mixed media and cold wax on canvas board; 2015-2016 unframed 46×36 cm, framed 59×49 cm

Artist statement

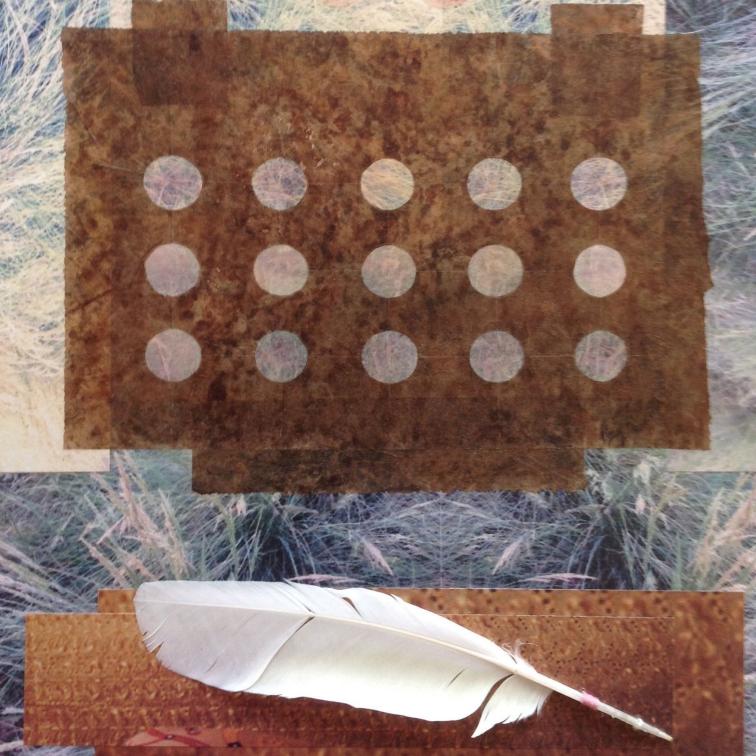
My artwork is a visual exploration of the Japanese tanka (short) poem. While similar to haiku, tanka have a poetic form of five lines with a 5/7/5/7/7 syllabic structure and characteristically rely on the use of simile, metaphor and personification. 'Tanka is also often used in a manner that includes nature in the expression of thought or feeling, again similar to haiku, but because of its extra length, Tanka allows for deeper thought and expression of themes' (R MacDonald, 'What is a Tanka?, 1995).

The collaged layers of the image replace the 5/7/5/7/7 syllable and line sequence. As in tanka, there is the notion of a 'pivotal image'. In a tanka, the third line is a word image that relates, or links, the upper lines, which were on one subject and the lower lines on another subject. Here, the 'pivotal image' is presented visually. The accompanying 'upper and lower lines' are open to the viewers' interpretation, the 'gaze that transforms'.

The images work in pairs. The first pair, 'Grass' and 'Grass and Rust' alludes to the Ginninderra plain, Indigenous heritage and early European settlement, also to the remnant rural settlements. In the second pair, 'Fire' alludes to the 2003 bush fires, but also to Indigenous use of fire and storytelling traditions around campfires, whereas 'Dawn' alludes to the present and the possibilities of the future.

Research statement

In my academic work as in my architectural practice, I have had a deep interest in the idea of place and time, and the interrelationship between culture and nature. All life experiences occur within a spatial framework; a sense of place. Of course, 'being there', i.e. in a particular place, can be either physical or mental, or both. My interest is in the haptic sense, (as defined by JJ Gibson, 1966), which allows us to experience the environment with the whole body: by climbing a mountain rather than just looking at it from a distance, and which therefore involves sensual perception both inside and outside the body. In this sense, 'Placemaking' becomes a symbolic activity, a locus, whereby we seek to achieve a match between our inner and outer worlds, to create significant places, places with meaning.



Susan Boden

Belconnen – 'Softer than a limb torn off ...'

Digital images, charcoal drawings, Animoto application; 2016

Artist statement

Belconnen—local, everyday and known. A suburban familiar. A single entity. A second in a sentence: 'I work in Belconnen'.

But how about 'Belconnen parts'—soft places along migratory corridors: The East Asia/Australasia flyway for the Latham's Snipe; a Sea Corridor for ravaged people, when water is safer than the land.

Without migration, the Snipe would die in the Hokkaido winter; its body, carrion. We sign a convention to protect the safe passage and return of Latham's Snipe. Its arrival in West Belconnen and Lake Ginninderra waters is a yearly poem of courage, risk and spring. And, when the Snipe comes, it competes with resident birds for space on the water, food and the focus of the 'twitchers'. But Belconnen does not build a wall, make a rule or buy a hard place to send them to. Belconnen is safer, softer, migratory.

The poet, Warsan Shire, tells us that nothing puts to sea, 'unless the water is safer than the land'. Nothing. Neither person nor bird. This digitised narrative explores Belconnen's parts in the migratory corridors of the world.

Research statement

Having taught design students how to shape, move and disturb the landscape for over 20 years and worked as well in primary mental health for over 10, I have turned my productivity to physical places and people in their 'just—so' nature, interactions and existence. Big interventions are now for someone else and my focus individually and in small groups is what could be softer, easier, more shared and less wasteful—experienced through simple making, simple stories and simple movement.



Louise Curham

Video art for the home—University of Canberra 'egg carton residences'

4 screen video installation, silent, B&W original on super 8

Artist Statement

This work depicts an under-rated but significant piece of Belconnen architecture located on the UC campus.

At the heart of this work is obsolescence—the work consists of hand-processed super 8, shot on technology now more than 40 years old, of a building of a similar era that Canberra architects rate highly but students puzzle over. And yet re-framing obsolescence by drawing it into our current experience invites us to experience these old things anew and to experience the values of eras of the past. In the case of the egg carton 'ressies', this was a past where smallness, connectedness and communal living were considered clever and beautiful. Inevitably, things from the past feel slow and somehow, more patient. This connects with video art for the home. Our experience of video art is everywhere in galleries but rarely do we encounter it in the home. What happens when moving image is constructed companionably, to be part of everyday life? Does it slow down? Is it less insistent, more patient? This work continues my conversation begun in two previous Belconnen Arts Centre exhibitions with Wollongong artist Jo Law, *Still Life* | *Moving Fragments* (2012) and *Stills Fragments Landscapes* (2014).

Research statement

As analogue image-capture processes in photography and cinema become obsolete, the nature of analogue becomes stark against the boundary of digital. Iverson posits that the 'virtues or specific character of predigital technologies' are emphasised by artists working with analogue, as their explorations seize and then amplify technical difference (Iversen, 2012: 798). Faced with obsolescence, analogue practices that remain become bespoke and handmade—by definition, slow. This connects with Slow Cinema, a movement that has emerged in the past decade. Much discussion about the intersection of Slow Cinema and video art has taken place within film scholarship (Elsaesser and Uroskie are examples) and the 'musealization of cinema' (Elseasser, 2011), and can be read as a discussion of tempo in moving image (Beckman, 2016). My research, strongly grounded in the innately slow work of hand-processed analogue motion picture film, further explores the intersection of Slow Cinema and video art. Crossing the white box of the gallery and the black box of the cinema draws the work into the territory of expanded cinema, a practice from the 1960s and '70s that explored the situation of cinema. Rather than losing ourselves inside the screen, these works compel us to experience cinema as a set of relations— between the audience, the technologies of projection and display, the space we encounter the work and the image itself, or its absence. Re-enacting works of expanded cinema forms a cornerstone of my PhD research.



Monica Carroll & Adam Dickerson

Still Life

Paper and various materials; 2016 200 x 300 cm

Artists' statement

This mosaic of found objects indigenous to Belconnen are arranged as an overlay on block and section cartography to emphasise the persistence of land beneath the tide of ephemeral life but also to create a landscape of human evidence. We have collected 50 objects from each of the selected ten showcased suburbs Aranda, Bruce, Cook, Florey, Hawker, Holt, Kaleen, Melba, Page and Scullin to celebrate the half century of the Belconnen region.

Research statement

This work makes use of the non-art function of found objects to express an art of the everyday and the ephemeral. The word 'encyclopaedia' has a literal origin as 'training in a circle'. We have thus taken discarded, lost and forgotten pieces from Belconnen as a means to rousing a retake and loop from useless to use, non-art to art.



Dianne Firth

40 Years from the Stash

Textile, 2016

Four works each 150 x 50 cm

Artist statement

In my early years as a landscape architect I worked on several projects in Belconnen. The lake was new, as were the roads and smart concrete buildings. I worked with a design team turning the sun-drenched fields and red-brown earth into parks and tree-lined streets for the new town. This period also parallels my creative interest in the arts and crafts, and where the works I created had landscape as my muse.

Over the past 40 years of making I have kept remnants from many of these creative projects. As a collection, a stockpile, a stash, they provide an insight into the availability and fashion in fabrics that were available over this period. They also reflect an attitude of 'keeping—just in case', as well as a practice of making clothes and furnishings rather than purchasing ready-made.

40 Years from the Stash takes my collection of saved fabrics and reassembles them into contemporary art quilts with a reference to Belconnen landscapes—its lake, built environment, sun and seasons.

Research statement

Textiles are an everyday experience: from birth to death we are clothed and housed in environments comforted and decorated by them, and where quiltmaking, a technique that involves a process of layering and stitching, has traditionally been seen as 'women's work'.

Although quilting may commonly be used as a metaphor for domesticity, over time cultural traditions and perceptions change. The worldwide art quilt movement is far removed from this association and has transitioned into the domain of visual art. For example SAQA, the USA based Studio Art Quilt Associates defines the art quilt as 'a creative visual work that is layered and the stitched or that references this form of stitched layered structure'. My work defers to past traditions, but seeks new meanings in a contemporary world.



Caroline Fisher

The promise of transparency

Glass blocks; 2016

Artist statement

This sculpture has been made from recovered glass blocks which have been cleaned, reused and reimagined as a glass sculpture. The undulating glass surfaces tease the viewer with a promise of transparency, but never fully disclose or expose.

Research statement

Transparency is the new 'buzz word' in 21st century journalism ethics (McBride & Rosenstiel, 2014; Ward, 2015; Weinberger, 2009). With low levels of trust in journalism, the tsunami of online information sources, and the ability of every citizen to be a publisher, Journalism scholars argue that increased transparency of editorial decision making, as well as disclosure of personal values and interests by reporters, will increase public trust in journalism and help secure its future. However, research shows that attempts at greater journalistic transparency have not necessarily resulted in increased trust (Karlsson, 2010) and in some cases greater transparency might have the opposite effect (Allen, 2008; Fisher, 2015). This ambivalence toward the ideal of transparency is reflected in this sculpture.

Research by the artist reveals there is a reluctance on the part of some reporters and editors to embrace disclosure in relation to a reporter's work history and personal values, if that reporter previously worked as a political media adviser. While they express support for transparency in principle, there is concern that disclosure of a reporter's political work history can unfairly prejudice a reader against the reporter. The editors believe the reporter should be judged on their professionalism as journalists and not on their CV:

We want to judge them on the fairness, the balance, impartiality that they bring to the craft. And that's how Barrie Cassidy should be judged or that's how someone else should be judged – by the work that they do, not who they once worked for.

Mark Scott, former Managing Director, Australian Broadcasting Corporation

Just as these reclaimed glass bricks promise clarity and revelation, the ethical principle of transparency is seen as problematic and has not been full embraced by journalism practitioners in relation to past political involvement.



Caren Florance

Pleasure Demolition

Letterpress, various papers, thread, pole. Poetry by Angela Gardner from the 2009 series 'Notes to Architects'; 2016

250 x 200 x 30cm (dimensions variable)

Artist statement

Pleasure Demolition combines two poems from a 2009 series by Angela Gardner called Notes to Architects. The two poems, 'Pleasure Grounds' and 'Demolition' are hand-printed back-to-back on shards of brown paper that were originally used in pursuits of pleasure – shopping bags, parcels, postal wrappings – and are now detritus. The texts are arranged as a mobile hanging grid that slowly circles according to room drafts and human movement, performing new readings of Gardner's words, mixing her metaphors and blurring the boundaries between utopia and dystopia.

Research statement

My research practice probes intersections of interdisciplinary creative practice (writing, design, visual art) using material poetics. My interest emerged from McGann's writing on textual activity and Barthes' thoughts on open work. I am collaborating with four poets with various depths of engagement: sometimes with their finished poetry and other times with their raw process. Each visual work tests the mediatory relationship of print in poetry representation.



UK Frederick & Tracy Ireland

Last drinks at the Hibernian

Inkjet prints on drink coasters; 2016

Dimensions variable

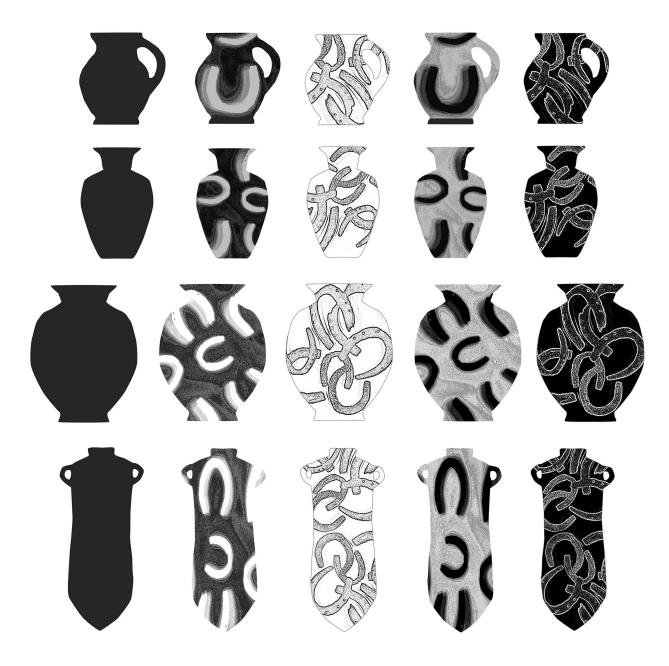
Artists' statement

This series of photographic works is based on silhouettes of 'classical' archaeological vessel types, some of which are overprinted on their surface with images of common, colonial artefacts, often found in large numbers at archaeological sites in Australia. The form, size and material properties of the 'vessel' varies significantly across artefact assemblages throughout the world. Yet as an object which functions to contain, hold, share and carry, it represents an enduring aspect of culture despite differences of time and space. With a vast repertoire of vessel shapes to draw upon, this series of works reflects on how sites, assemblages and collections become repositories of meaning and on how that is carried and communicated into the present. To create these images we have used archaeological artefacts from the dig on the Hibernian Hotel site, near Queanbeyan, in the Canberra region. These artefacts are commonly studied according to categories based on material and function; such as horseshoes, clay smoking pipe fragments, ceramic sherds, nails, etc. The work documents a process in which we are exploring how archaeology functions as an aesthetic frame through which the past is remembered. Photography has always been central to archaeology to provide scientific, evidential authority, while concepts such as seriation and typology are encyclopaedic, world-ordering techniques which use objects to create narratives about both culture and time.

Thank you to Hakim Abdul Rahim for his assistance in producing this work.

Research statement

While 50 years ago Australian society debated the importance of the material remains of the recent, colonial past, the value of this material is now more widely accepted as important to the national story. Historical archaeology in Australia has thus had to justify its importance by demonstrating how it is different to mainstream history, how it reveals silences in historical archives and can give voice to marginalised or forgotten groups. Through the social context of heritage, archaeological practices are used to produce a visible, material heritage, culturally validated through the 'science' and expert authority of archaeology, which groups can then use in struggles around identity and recognition. Archaeological heritage is thus always political and often contested and this has perhaps constrained thinking around how the aesthetic qualities of archaeology provide experiences of object-mediated empathy with people in the past, and around how heritage places become locales of 'affective contagion' in the present. This work presents an aesthetic juxtaposition between 'old-world' archaeological artefacts and the 'modern' detritus of the recent, colonial pasts in Australia, to explore how archaeology is a creative response to the ordering of the material world, as well as a 'trope' or frame that uses an encyclopaedic structure to classify the ephemera of individual lives into narratives of common experience.



Ross Gibson

Authority Map

Screen media, looping texts; 2016

Artist statement

'Authority Map' is a stipple-field of looping texts composed from the names of streets and natural features in the Belconnen jurisdiction.

The street names of Belconnen refer to Mayors and Lord Mayors holding office in towns around Australia at the time of the suburb's construction in the late 1960s. The names of Belconnen's natural features commandeer Aboriginal words, not always directly related to the district. The result is a strange salad of linguistic and political values and prejudices that map out often unconscious attitudes to authority and rights of occupancy in the landscape.

The aim of 'Authority Map' is to generate insights into the patterns and conjunctions of cultures and values that have been applied to the country encompassing Belconnen as non-Indigenous government has developed there over the decades.

Research Statement

Much of my research investigates the role of memorial practices in place-making. What are the aesthetic and cultural means of storing and communicating memories in particular places? How can new audiovisual display technologies play innovative and significant roles in promoting citizens' understanding of these crucial place-making and memorial activities? What new understanding can we generate concerning not only the affordances of new media display but also the nuances of place-making and authority-marking in settler-society landscapes?

This site-specific video installation examines innovative ways to evoke the forceful histories, memories and authority-claims stored up and primed to be re-deployed in particularly resonant places, such as the suburbs surrounding the national capital. By displaying the settler-culture place-names in agitated montage contending with Indigenous language markers, the project spurs insights into the conjunction of settler and Indigenous memories and mentalities in the contested country at the heart of settler-society governance. The project also makes manifest some of the affordances of active-text display within the context of creative arts exhibitions informed by historical discourses.

This regionally-scaled project is part of a larger suite of active-text works, such as the 'Bluster Town' project that has been commissioned by Transport NSW as part of the civic infrastructure connecting the newly refurbished Wynyard rail station to the Barangaroo precinct in the Sydney CBD.

Wignal Aikma

Veryard Wetengera

Disney

Mulangarri

Katie Hayne

Flat number 4

Oil on board and found objects; 2016

6 paintings, either 23 x 30.5cm or 25.4 x 20.2cm (dimensions variable)

Artist statement

The Northbourne public housing precinct in Canberra is subject to significant redevelopment as part of the ACT Government's Northbourne Avenue Corridor plan. It will see the largest relocation of public housing tenants in Canberra's history. Towards the end of 2015, residents from Dickson flats, the first to be demolished, were relocated. It wasn't long before the buildings became the target of vandals—smashed windows, cracked toilet bowls and shower screens, holes in doors from a fist or boot.

For many years the flats and the people living in them appear to have been forgotten, but located in our city's most central corridor their future has in fact been highly contested. The government has pointed to 'trouble' in the area and the poor quality of the buildings. ACT Heritage has fought to save the flats as significant examples of post-war international architecture. The tenants have been promised newer housing in the outer suburbs, including in North Belconnen, as they stand by to watch their homes of many years be demolished. By spending time in the area and talking to local tenants I wish to gain a better understanding of the issues around the Northbourne flats. This series of paintings alludes to the fragments of lives left behind and is the beginning of an exploration into the relationship between people and transient housing.

Research statement

These are early studies in a broader research project exploring the use of ethnographic and social documentary methods in painting. The research seeks to better understand how artists work and explore the potential of the anthropological method of participant-observation to enable a 'deeper' or 'different' kind of knowing. While artists have well-established frameworks for the study of the human form and observational skills, anthropologists seek to understand broader social contexts and everyday cultural life through observation.

These works were also developed alongside a project with Shane Strange, funded by the ACT Government, exploring creative responses to public housing in Canberra.



Paul Hetherington & Jordan Williams

Lace: exploring the line in poetry

Inkjet print on silk, aluminium wire, acrylic, silk thread; 2016 1m x 30cm x 10cm

Artists' statement

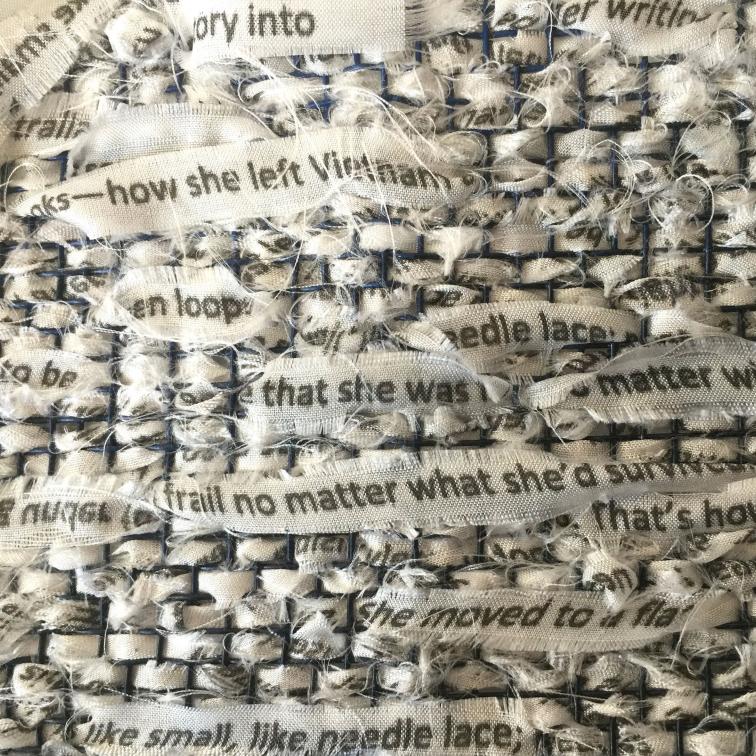
The poem, 'Lace', by Paul Hetherington, references the experience of a Vietnamese refugee and writer who has taken on a new life in Australia. The poem attempts to capture the complex and intricate 'frail toughness' of this woman and the artwork exhibited in this exhibition represents this quality in terms of a material poetics. The original poem was printed onto silk without line breaks and cut into new lines in order to explore the often-asserted idea that the line is the defining feature of poetry. The artwork investigates relationships between poetic lines and their various possible arrangements, including ways in which they may function semi-autonomously when situated outside of—while still being inflected by—the original poem's construction of language and meaning. This work also examines the poem's containment within a single stanza. Reflecting this structure, cut silk segments were threaded through a single piece of tough linear mesh, with additional silk threads representing lines on paper. Margot Singer comments that '[p]oets understand that in writing we're not just thinking, but building, constructing stanzas (literally, in Italian, 'rooms') that the reader moves through not just chronologically but spatially as well' (2013: 77; emphasis original). Lines, phrases and words were allowed to emerge in the new composition with a focus on their spatial arrangement. The printing of the original poem onto four semi-transparent silk sheets represents the ways in which the 'old' life survives in a new Australian life that never quite overcomes the fragility resulting from the refugee experience.

Research statement

Jack Spicer writes in a poem addressed to Lorca:

I would like to make poems out of real objects. The lemon to be a lemon that the reader could cut or squeeze or taste—a real lemon like a newspaper in a collage is a real newspaper. (2008: 133)

The philosopher Emmanuel Levinas suggests that the proximity of *others* is ethics, while the proximity of *objects* is poetry. But his position is complicated, claiming as he does that 'the captivation or incantation of poetry ... is a mode of being to which applies neither the form of consciousness, since the I is there stripped of its prerogative to assume, its power, nor the form of unconsciousness, since the whole situation and all its articulations are in a dark light, present' (1997: 133). In their different ways, both Spicer and Levinas enunciate a concern with the desire of poets and poetry to go beyond mere quotidian meaning towards a deepened, kinaesthetic experience of the world, that brings into the poetic *present* the worlds of objects and emotions. The broader research context for 'Lace: exploring the line in poetry' is an experimentation with issues of poetic form, technique and materiality in poetry to illuminate connections and tensions between artistic works and poetic utterance, modes of representation, sensory experience and the tangible world. The research focus is primarily on the materiality of poetry: content, form, and medium.



Michael Jasper

Aspects of Architectural Knowledge: Working the Encyclopaedia

Clear acrylic frame and forty-five image transfer acetate plates; 2016

30 X 224 X 224 MM

Artist statement

The 11th edition of *The Encyclopaedia Britannica* (1910–1911) is often regarded as a work of art in itself, channelling a certain style of thinking and prose imagination with some entries written by leading scholars from the period. The entry on architecture from the 11th edition provides the starting point for this artwork.

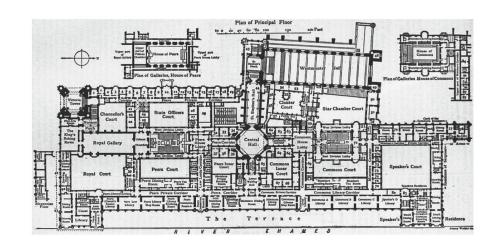
Just over 100 years since the original publication, traces of memory, history, and strategies of folding time will be explored. Architecture as encyclopaedia is tested in a work which layers horizontally acetate plates containing image transfers of all forty-four floor plans from the 1911 edition and displayed loose in a box frame. Also embedded in the box is a plate of the plan for the Cameron Offices (John Andrews, Belconnen, ACT Australia, 1970–1976) in partial demolition and/or redevelopment since the mid 2000s. The Andrews' plan serves as an index of a lost moment in Belconnen and 20th century modernist architecture's vision and urban history. Literally and metaphorically folded into plates from the 1911 edition of The Encyclopaedia, the Cameron plan might function to destabilise the idea of knowledge as timeless and whole. The work is activated when the layered plates are sifted and viewed one through the other, blurring the reading.

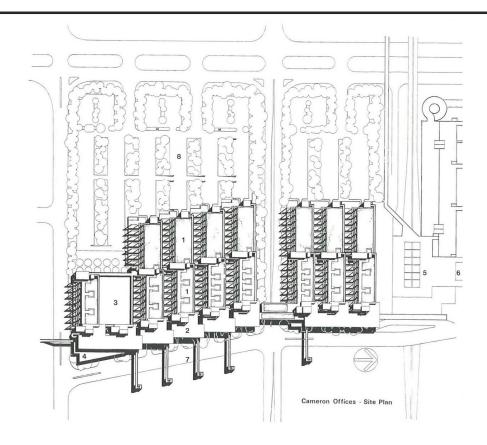
Research statement

A number of questions are tested in the artwork including: what aspects of architectural knowledge are questioned or destabilised?; are the formal and spatial differences between the plan of Charles Barry for the Houses of Parliament and Andrews' plan for Belconnen, for example, an index of different relations to architectural knowledge and in turn memory? and if so, is one perhaps more on the side of the singular, the other on the side of repetition? In terms of implications methodological, what might the work reveal or display about the role of the architectural plan, not as image, but as artefact?

The work contributes to scholarly debates on the encyclopaedia project, adds to knowledge about architectural discourse in the 19th and 20th centuries, contributes to a larger research project on architectural knowledge, and addresses the exhibition theme.

Image credit: Plan of Principal Floor, Houses of Parliament, Charles Barry, from *The Encyclopaedia Britannica a Dictionary of Arts, Sciences, Literature and General Information, Eleventh Edition* (Cambridge, England: at the University Press, 1910), vol II, Plate X | Plan for the Cameron Offices, John Andrews, Belconnen, ACT Australia, 1970–1976.





Urša Komac

Mama's Apron

Printed on coated paper, mounted on honeycomb board; 2016

84.2 x 118.9 x 1 cm

Artist statement

Do not say mourning. It's too psychoanalytic. I'm not in mourning. I'm suffering.

Roland Barthes¹

I saved this apron out of the rubbish several months after my grandmother died, when I went to her house in Slovenia. I could not see her when she was dying, neither I could attend the funeral. That has been the most difficult moment in Australia so far.

I came to her house several months after her death to see it for the last time and to collect an item that would remind me of her. I wanted to choose an everyday item she was using and not only observing. Another important criterion for my selection was its lightness. It must be easily portable to Australia.

I scanned a part of this apron and printed out the blow up image in the manner of Antonioni's Blow Up so the stiches she was producing can be observed from close up.

Research statement

This apron is a memory from my grandmother. I remember she was wearing it for several decades while she was cooking or reading in the garden. She was fixing it continuously. The passion and care for beautiful things reflect her personality. She was recycling it week by week as a kind of perpetuum mobile—as if it was impossible to wear it out. The patches of seemingly new fabric are reused pockets. She was re-stitching and remaking it until her death at 106 years. The irregular stiches remind me of her humming. They show how she entertained herself and her love for life.

The act of scanning enabled me to 'freeze' this fetish and prevent it from further decay. The blow up enabled the detective, surgical inspection into my grandmother's action.



Rosario López & Owen Bullock

Chasing the Moon

Video and poetry; 2016

Artists' statement

The footage for this film enacts the energy of an explorer who goes after something; she is the romantic artist of the nineteenth century, a sensibility that has not passed. Shot whilst driving through national parkland in Northern Territory, the night landscape could yet be anywhere in the world populated by human memories. The artist is moving, always moving, a woman who never stops; she is driven and enacts the metaphor. She moves towards the light, yet she is the light and the male voice of the text imagines and follows her, contemplating the phases of womanhood. He is separate for a time, but she is rediscovered in dreams. Her phases invite change and challenge him to grow; her enduring presence and their understanding make this possible. The film searches the quiet spaces of reflected light and experience and that which cannot be forgotten, of place and people.

Research statement

The work continues López's research into landscape and its representation. Inspired by Deleuze's discussion of the Baroque, it considers the characteristic of the fold, which goes on to infinity but is differentiated on the levels of matter and individual consciousness (Deleuze 1983). A collaborative project exploring video and poetry, 'Chasing the Moon' is also a discussion of the postmodern moment (Jameson 1991): the present is dependent on past events so as to be indescribable in solitary terms. Even when the parameters of the moment seem discretely confined, the encyclopaedia of the past is lined up behind us. Is there any escape?



Paul Munden & Jen Webb

From nowhere, from somewhere

Multimedia poetry installation; A₃ typewriter, washing line, pegs, small handmade books; 2016 $100 \times 60 \times 100 \text{ cm}$ (approx.)

Artists' statement

In Graham Mort's essay, 'The Workshop' (2016), the author rediscovers an old typewriter and remembers writing his first poems, 'testing the shapes of language against the space letters needed.' In this project we re-examine the shapes and spaces of our own recent works – prose poems where poetry's conventional line-breaks have been eschewed in favour of a more seamless block of text. Does a search for the 'missing' turnings and gaps restore to us any forgotten memories? And does our emphasis on physical elements and apparatus – the inclusion of a material poetics – assist in the quest?

Research statement

This project continues our ongoing investigation into prose poetry, an increasingly popular form among writers, but one that has still received quite limited scholarly consideration (Santilli 2002). Poets have been writing prose poems for many decades, but without much formal recognition: perhaps not least because there is little clarity on what comprises a prose poem, a form that, in the deliberate forgetting of line breaks, becomes 'poetry that disguises its true nature' (Lehman 2003: 13). We are interested in the processes of forgetting and remembering that are associated with the work of writing prose poems, and in thinking about whether, and how, the 'forgotten' line breaks might reemerge in this work.



Angelina Russo

In the Meantime

Wool, lycra, kevlar; 2016 100 x 50 cm (approx.)

Artist statement

In the Meantime draws forgotten practices together with active creative participants, to engage in sock making for asylum seekers. The project is made up of the installation of an early 20th century circular sock machine which allows all citizens to participate in the creation of socks. Wool is mixed with Kevlar thread to produce 'bullet proof socks' with high resistance to wear.

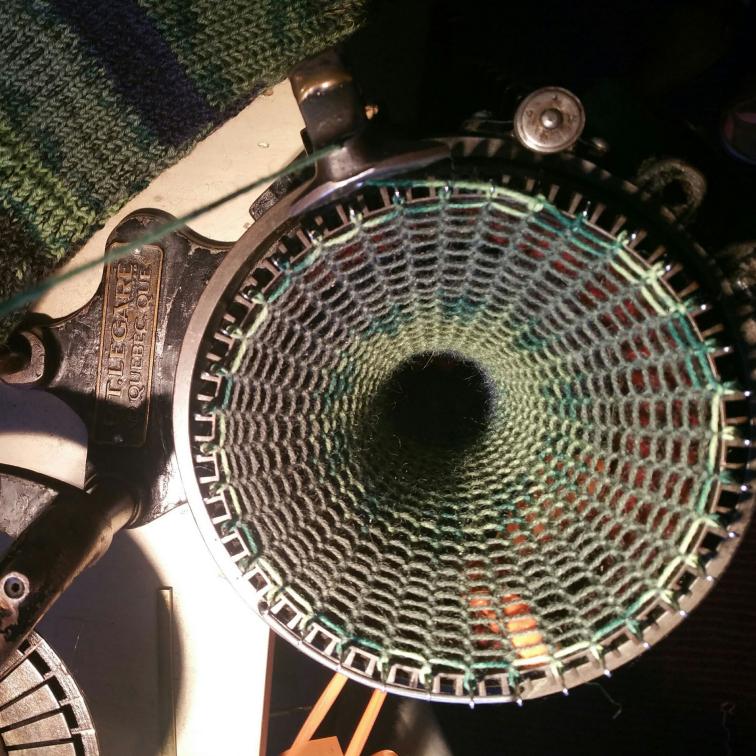
In the Meantime calls on the history of domestic manufacturing and demonstrates that civic engagement can produce products for people in need. The plight of asylum seekers is the potential plight of all individuals and this project offers a practical market of our commitment to their well-being. In the Meantime is a positive, engaged, participatory, civic and creative act that demonstrates how all can contribute to this plight.

Research statement

A profound participatory creative act connects both World War I and II: nations called their citizens to knit for their troops. From the almost mythical women of Pindos who climbed the Greek mountains to deliver supplies to troops, to the sophisticated British and American campaigns: a call to arms to young and old alike to contribute to the war by knitting for their soldiers.¹

In America and Australia, the Red Cross and other organisations published pattern books with the types of items required by troops.² In the UK, the fashion house Jaeger released 'Handknit Essentials for the Forces' a pattern book which was given away so that citizens could knit for the troops.³ In Australia, a number of these community agencies recently came together in order to ensure sanctuary and safe passage to the victims of the largest displacement of individuals since the two great wars.⁴ Asylum seekers across Europe are walking across countries seeking safe passage and destinations where they can live in peace. These asylum seekers, displaced by contemporary conflicts, flee the Kevlar-suited militia and take to the roads.

Unlike the troops of the two great wars, these asylum seekers have no national calls to participatory cocreation. Their plight rarely culminates in national campaigns to knit on their behalf. Ironically, in Australian detention camps, asylum seekers knit for Australian charities. This project goes some way to providing a creative output which could offer some benefit to asylum seekers.



Shane Strange

Didactic panel

Digital print with four corflute panels; 2016 Framed print 50 x 70cm, panels 15 x 8cm each

Artist statement

Didactic panels are a product of a 19th century public museum culture that aimed to foster improved social behaviour in broader society through education. Didactic panels are still widely used, though their purpose has moved away from a strictly educational focus, towards the necessity to communicate a narrative to a variety of audiences, and with it offer a perspective on the object under consideration.

I wanted this piece to have the veneer of educating the viewer about a 'forgotten object' (a torn poster of Mao Zedong with the words 'one must fight against imperialism and capitalism' written across it) with an explanatory panel that offers a 'forgotten narrative' for the object (an encounter between film directors Jean-Luc Godard and Bernado Bertolucci). However, the explanatory narrative makes clear that the art object was itself offered as a critique, or comment on work absent from the gallery, while indicating a general intellectual and political mood in European culture of the early 1970s. Which piece has the explanatory power? Which panel is didactic? What is it explaining?

This is the latest in a series of works that question the role of the viewer in art and the treatment of art as a consumable product.

Research statement

Gerard Gennette describes a paratext as a:

zone between text and off-text, a zone not only of transition but also of transaction: a privileged place of pragmatics and a strategy, of an influence on the public, an influence that ... is at the service of a better reception for the text and a more pertinent reading of it.

In 'Didactic Panel' I want to challenge the assumption of a 'better reception' and 'more pertinent reading' of texts, particularly in the art gallery setting where a range of such paratexts are relied upon for the public to 'make sense' of the art work.

I offset the potential offence of having a propagandistic message plastered across the face of a brutal midtwentieth century Chinese demagogue (and displayed in a twenty-first century Australian art gallery) by burying it in a possibly apocryphal story of a spat between two auteurist mid-twentieth century European film directors who were operating in an intellectual environment that was heavily influenced by the actions and thought of the aforementioned demagogue (though in the subsequent lauding of this intellectual environment, this fact is often ignored or forgotten). This allows the viewer to work into the confrontation a sense of aesthetic distance derived from the work's 'taming' into objects in an art gallery, and the reassurance of the clever convolution of what is essentially a straightforward message: one must fight against imperialism and capitalism.



Jen Webb, Andrew Melrose and Paul Hetherington

'he sat weeping on the shore' (The Odyssey 5.82): remembering those who mourn

Ship model, Preiser figures, eggshells, folded paper: 3D installation, song, and handmade poetry collection for distribution; 2016

100 x 100 x 25 cm (approx.)

Artists' statement

In 2001, the Norwegian container vessel MV Tampa responded to a mayday call that led to the recovery of what is variously reported as 433 or 438 refugees. These people were mostly Hazaras, seeking refuge in Australia. A period of international tension followed, with Captain Arne Rinnan insisting on landing the refugees on Australian soil, and the Australian government denying the request. As Rinnan said: 'When we asked for food and medicine for the refugees, the Australians sent commando troops on board.'

We remember this event, which is in a sense forgotten because it is only one instance in a history of similar events; a history that is ongoing, with no let up in sight of the flows of desperate people. Refugees have always moved about the globe, seeking asylum, often denied. While the Tampa event was a particularly newsworthy one in 2001, it has been swamped by the many that have followed, and the many deaths that occur virtually every day at present: in the Mediterranean, in southern oceans, and elsewhere. The objects in the installation seek to concretise the fragility of those seeking refuge; the poetry and other textual and sonic materials will attempt to re-imagine this event, and remember things that are forgotten in official representations of the global refugee crisis.

Research statement

The 21st century refugee crisis is a wicked problem, one generated by a series of acts and attitudes that are contrary to the ideal of human interaction as expressed by the United Nations Declaration of Human Rights (1948). National and international policy fail in the face of the overwhelming catastrophe that starts with domestic oppression, international aggression, and economic privation. Art cannot pretend to succeed where all the instruments of power have proven to be helpless, but what it can do is offer a different mode of engagement. This work responds to the calls made by international human rights lawyers for alternative ways of communicating the crisis. Christine Chinkin, for example, wrote 'it is only too apparent that the language of international human rights is inadequate to ensure delivery of this message'; and Costas Douzinas reminds readers of 'the visual nature of sympathy' as explored by 18th and 19th century philosophers, because art allows a consideration of the space between concrete needs and abstract rights, using a language other than that of law. This installation provides us a space to think in both concrete and abstract terms about the current situation, and the ways in which artists might provide witness to the problem, without resorting to consolatory fantasies—Adorno's 'helpless poems to the victims of our time' (189)—or cynical appropriation of the suffering of others.⁴



Stephen Barrass is Associate Professor in Digital Design and Media Arts at the University of Canberra. His publications appear in Leonardo Music Journal, ACM Computers in Entertainment, IEEE Multimedia, Sage Visual Communication, and the International Cultural Heritage Meeting. His practice -based research includes the Interactive Welcome to the Gallery of First Australians at the National Museum of Australia, ZiZi the Affectionate Couch at the Museum of New and Old Art, and the Listening to the Mind Listening Concert at Sydney Opera House Studio.

Nino Bellantonio has a Bachelor of Architecture from the Canberra College of Advanced Education (first 3 years at Sydney University); an Associate Diploma of Theatre Practice, Goulburn College of Advanced Education; and a Master of Environmental Design from the University of Canberra, 1998. At Sydney University, he studied Art with Lloyd Rees, Guy Warren and Emanuel Raft.

Susan Boden is trained in fine and applied arts with postgraduate qualifications in mental health, film and landscape architecture. These skills and extensive project and teaching experience are being synthesised into simple creative workshops with powerful therapeutic objectives being delivered in community and health settings.

Owen Bullock is a PhD Candidate in Creative Writing at the University of Canberra. His publications include urban haiku (Recent Work Press, 2015), breakfast with epiphanies (Oceanbooks, NZ, 2012) and sometimes the sky isn't big enough (Steele Roberts, NZ, 2010). He is a former editor of Poetry New Zealand and Kokako and has edited various anthologies. He won the Canberra Critics' Circle Award for Poetry in 2015.

Monica Carroll is a poet and researcher at the University of Canberra. She has been widely published, in a range of genres. Her work is multi-award winning and includes the HQ Magazine Short Story Award, The ACT Writer's Centre Short Story Award and the Dorothy Porter Award. Her current research interests include phenomenology, poetic structures and creative boundaries.

Louise Curham is a film maker/visual artist/archivist. Working predominantly with found and obsolete moving image materials, Louise's work addresses the givens of cinema – its fixed relationships between projection, audience and image. Originally from NZ, she lived a decade each in Melbourne and Sydney before a move to Canberra in 2009. She works in film performance, installation, experimental film and the re-enactment of live art.

Adam Dickerson is a lecturer and philosopher at University of Canberra. His present research interests are in professional ethics, communication ethics, and issues in the philosophy of communication.

Dianne Firth is an Adjunct Associate Professor in the Centre for Creative and Cultural Research, and works as a registered landscape architect, lecturer and researcher. She is recognised nationally and internationally for her art quilts with works held in the collections of local, national and international museums and galleries.

Caroline Fisher is an Assistant Professor—Journalism at the University of Canberra. She is currently researching the attitudes of news editors and politicians toward the disclosure of partisanship.

UK Frederick is an artist and archaeologist who works across a range of visual media to explore how practice-based research can inform the production, dissemination and reception of archaeological knowledge and heritage discourse. Frederick's long term research interests include the role of mark-making and creativity in generating affect, belonging and community.

Caren Florance is a research student and sessional teacher in the UC Faculty of Arts & Design. Her art practice focuses on the book and the printed word, using traditional letterpress and bookbinding processes along with more contemporary technologies. She is collected by national and international institutions, mostly libraries.

Ross Gibson is Centenary Professor in Creative & Cultural Research at the University of Canberra. Recent works include the books *26 Views of the Starburst World* (UWAP, 2012) and *Stone Grown Cold* (Cordite Books, 2015), and the co-production of the ABC Radio National Feature 'Energy Grids'.

Katie Hayne studied a Bachelor of Visual Arts at the University of South Australia and has a background in web design and digital research methods. She is currently a Research Development Officer at the University of Canberra and has recently started a Masters of Philosophy (Painting). Hayne's interests include explorations of the everyday, consumption and visual anthropology.

Paul Hetherington is Professor of Writing at the University of Canberra, Head of the International Poetry Studies Institute (IPSI), and a founding editor of the journal, Axon: Creative Explorations. He has published ten books of poetry, most recently *Burnt Umber*, and won the 2014 Western Australian Premier's Book Awards (Poetry).

Tracy Ireland is an archaeologist and heritage practitioner who is interested in thinking about archaeology and heritage conservation as creative practices and in exploring the relationship between the archaeological imagination and art. She is Associate Professor of Cultural Heritage and Head of Creative and Cultural Practice at the University of Canberra.

Michael Jasper is an architect, educator and scholar based in Australia. He directs the Master of Architecture course at the University of Canberra where he also leads the major projects studio and advanced architectural analysis units. His research explores the intersections of practice with the history and theory of the discipline.

Urša Komac is a Slovene-Australian architect and critic. She holds a PhD from Barcelona School of architecture and is an Assistant Professor of architecture at the University of Canberra. Her research interest is public space and design history.

Rosario López combines landscape photography and sculptural installation to explore nature and the eruption of forces within it. Her work has been shown in solo exhibitions at Casas Riegner Gallery (Bogotá, 2010, 2012), KBK Gallery (Mexico City, 2009), Nara Roesler Gallery (Sao Paulo, 2009), and Atelie Da Imagen (Rio de Janeiro, 2007). She lives and works in Bogotá, where she teaches at the Universidad Nacional de Colombia. She is currently a visiting fellow at the CCCR. www.rosariolopez.info

Andrew Melrose is Professor of Children's Writing at the University of Winchester (UK). He is currently working on a major visual and lyrical project on the representation of refugees, called *The Boat*: http://the-immigration-boat-story.com/.

Paul Munden is Postdoctoral Research Fellow at the University of Canberra, and Program Manager for the International Poetry Studies Institute (IPSI) within the Centre for Creative and Cultural Research. His book of new and selected poems, *Analogue/Digital*, is published by Smith | Doorstop.

Angelina Russo is the inaugural Professor of Cultural Practice in the Faculty of Arts & Design, University of Canberra. Her research practice explores the connections between media, design and technology from a cultural perspective and is predominately played out in the cultural institutions sector. Her creative practice explores these same connections through the medium of machine knitting. In 2016 she was awarded first prize in the Australian Wool Fashion Awards knitwear category, a prize which she had previously won in 2011. She is a former Australian Post-Doctoral Fellow and Queensland Premiers' Smithsonian Fellow.

Shane Strange is a teaching fellow and doctoral candidate in the Faculty of Arts and Design at the University of Canberra. He tutors and lectures in Writing and Literary Studies. He is a writer of short fiction and creative non-fiction who has been published widely in Australia, including *Best Australian Stories*; *Griffith Review*; *Overland & Heat* Magazine.

Jen Webb is Distinguished Professor of Creative Practice at the University of Canberra, and Director of the Centre for Creative and Cultural Research. This work is an outcome of the ARC research project 'Understanding creative excellence: A case study in poetry' (DP130100402), of which she is lead investigator.

Jordan Williams teaches English literature with a particular interest in disruptive forms and innovations. She makes poetry that combines the quotidian with the extraordinary and is interested in experimenting with poetry in different media.

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